

The Hymn

JULY 1969

TO WORSHIP, WORK, AND WITNESS

TUNES: "WEBB," "LANCASHIRE"

To worship, work, and witness,
The Good News spread abroad,
We magnify thy mission,
Church of the living God;
The Father's new creation
Through Jesus Christ His Son,
The Spirit has empowered
To do as Christ has done.

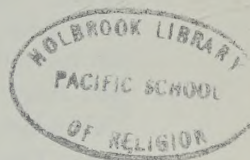
Be thine thy Master's purpose
To seek and save the lost,
To ransom those in bondage,
To dare nor count the cost,
To love and lift the lowly,
To heed the prisoner's groan,
To take up others' burdens
And bear them as thine own.

Be thou to Christ His body,
Hold fast to Christ thy Head;
Be thou Christ's open letter
By all men to be read;
Be thou Christ's holy temple,
Himself the Corner stone;
Be thou Christ's living altar
Whereon His love is shown.

Head of the Church, inspire us
To have in us Thy mind,
To humbly wait Thy guidance,
Thy joy in serving find.
Bestow the Spirit's grace-gifts
To serve the common good,
And helping each the other
To love thy Brotherhood. Amen.

—HENRY LYLE LAMB DIN

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Musical Education Via the Church

REGINALD G. GREENBROOK

CHURCH musicians understand their role in keeping the highest musical standards in all they do, whether in hymn-playing, in the choice of anthems, or the use of incidental music during the hour of worship. However, the knowledge of hymnody should not be the province of the clergy and the musical staff of the church alone. The church school and the youth groups, the adult organizations within the parish should be considered as fertile fields for the culture of a sincere interest in hymn tunes, texts, and the history of these facets of church music. Many articles have been written which point up the state of ignorance which surrounds our church membership, but little has been said to encourage a correction of this situation.

Whether such an educational plan be started gently and increased as time progresses, or whether we should take the "bull by the horns" so to speak, and campaign for an interest in this subject may best be left up to the musicians involved. The job needs to be done, no question about that. As church musicians, we are expected to reflect the "Abundant Life" with the same enthusiasm which is expected of our clergy. Our enthusiasm for good hymns and good texts should be just as evident. The matter revolves around our getting involved in a program to disseminate this information.

The church school is a good place to begin. The regular church hymnal should be available in all classrooms from the primary grades up. If the regular teacher of a class cannot sing or play, some person who has this talent should be allowed to participate in a regular pattern of instruction concerning the great hymns of the church, and the stories behind them. Some musicians should be made available on a regular basis. A hit-and-miss type of program is almost useless. Regular periods which pay attention to this field of church knowledge should be a *must* in the church school curriculum. Lists of hymns which may be recommended for various age levels should be in the hands of the church school staff. Preparation for these sessions can best be accommodated through the teachers' meetings. More enthusiasm will be gained for this cause when a group tackles the subject, rather than an individual. To ensure success with this program, its outlines should be explained in detail to the board or committee responsible for Christian

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Mr. Greenbrook is organist and choirmaster of the First Congregational Church, United Church of Christ, San Jose, California.

The Hymn

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WILLIAM WATKINS REID

J. VINCENT HIGGINSON

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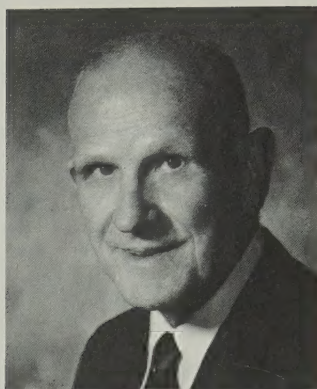
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Society Has New President

J. Vincent Higginson, of Long Island City, N. Y., was elected to the presidency of the Hymn Society of America at the annual meeting in Hartford, Conn., in May. He had been first vice-president for the past five years. He succeeds the Rev. Deane Edwards, D.D., who had served as president for seventeen years and was named president-emeritus at the same meeting.

Other officers elected included: Dr. Luther D. Reed, Philadelphia, vice-president emeritus; Dr. Lee H. Bristol of Princeton, N. J., Canon Leonard Ellinwood of Washington, D. C., and Miss Jean Woodward Steele of Philadelphia, vice-presidents; Dr. Ralph Mortensen of Southington, Conn., treasurer; Dr. T. Charles Lee of New York, recording secretary.

Mr. Higginson is a graduate of New York University (Bachelor of Music, 1929, and Master of Arts, 1938). He also studied at the Institute of Musical Art, the Pius X School of Sacred Music, and privately with A. Madely Richardson. He was named a Fellow of the Hymn Society of America in 1952, and Knight Commander of St. Gregory by Pope John XXIII in 1961.

Mr. Higginson has composed and edited music for leading Catholic hymnals. He has taught at New York University and the Pius X School, and given a series of lectures on hymnody at the summer school of Notre Dame University. For twenty-five years he was on the staff of *The Catholic Choirmaster*, and was editor for several years. He has written articles on hymnody for standard periodicals, and has lectured on this subject at several American colleges. He is currently associate editor of *The Hymn*, quarterly of the Hymn Society of America, organist at St. Sylvester's Church, Brooklyn, N. Y., and a member of the Brooklyn Diocesan Liturgical Commission. His "Companion for American Hymnals" is still in manuscript.

Watts' and Select Hymns

LEONARD ELLINWOOD

Isaac Watts' *Psalms of David Imitated in the Language of the New Testament, and Applied to the Christian State and Worship* was first published in England in 1719. His *Hymns and Spiritual Songs* had been published in 1707. Copies soon found their way into the American colonies where they became so popular that they were reprinted in many editions. The earliest were the *Psalms of David Imitated* in 1729 and the *Hymns & Spiritual Songs* in 1742, being used primarily in the Congregational churches of New England. Editions published in various cities came to be known as the "Worcester [Mass.] Watts," the "Dover [N.H.] Watts," the "Providence [R.I.] Watts," etc. The exact wording of the title-page varied between editions, one of the more common forms being *The Psalms, Hymns, & Spiritual Songs of the Rev. Isaac Watts*.

However, after two generations of use, congregations, although still devoted to many of Watts' 600 hymns, desired a number of additional hymns on topics not covered in the older work. One of the first significant editors to meet this demand was the famous poet-statesman, Joel Barlow, whose "corrected and enlarged" edition of Watts' work was first published in 1785. John Rippon's famous *Selection* first appeared in London in 1787. Barlow's work proved a bit too liberal for the more conservative members of the General [Congregational] Association of Connecticut, so they commissioned Timothy Dwight to undertake another "revision" of Watts, which came out in 1800.

Realizing that many of Watts' hymns were not used in actual practice, Samuel Worcester attempted to weed these out judiciously and to supplement them with other worthy hymns. His title-page read:

CHRISTIAN PSALMODY
IN
FOUR PARTS;
COMPRISING

The rather complicated history of this famous collection, prepared in connection with the work on the Hymn Society's Dictionary of American Hymnology project, is published in The Hymn with the hope that any readers who can add to its history will communicate with Dr. Ellinwood.

THE HYMN

DR. WATTS'S PSALMS ABRIDGED;
 DR. WATTS'S HYMNS ABRIDGED;
 SELECT HYMNS FROM OTHER AUTHORS;
 AND
 SELECT HARMONY:
 TOGETHER WITH
 DIRECTIONS FOR MUSICAL EXPRESSION.

BY SAMUEL WORCESTER, D.D.
 PASTOR OF THE TABERNACLE CHURCH, SALEM.

BOSTON:
 FROM SAMUEL T. ARMSTRONG'S PRESSES,
 1815

The Rev. Samuel Worcester (1770-1821) was minister of the Tabernacle [Congregational] Church of Salem, Mass., from 1803 until his death in 1821. He was a founder and first corresponding secretary of the American Board of Commissioners for Foreign Missions. In this anthology, he was careful to show the original numbering of the Psalms and Hymns of Watts which he included, even to the extent of using the original numbering of Watts' verses and using a dash to indicate where verses had been omitted. Thus congregations using his *Christian Psalmody* could coordinate the volume with the older editions of Watts. Part III contained 236 "Select Hymns," while Part IV consisted of 131 tunes harmonized in either three or four parts.

Armstrong, the publisher, brought out a second edition in 1817 in which one hymn was substituted and one more added in Part III. A third edition appeared in 1819 in which another substitution was made in Part III. *The present writer has not yet located a copy of the fourth edition.* A fifth edition (1821) and a sixth edition (1825) were published, with contents in every way identical with the third edition of 1819.

Select Hymns: the Third Part of Christian Psalmody was published separately in the second edition of 1817, and in the third edition of 1819. There is also a "stereotype edition" of 1823, with contents identical with that of 1819.

Select Harmony: the Fourth Part of Christian Psalmody had been published by Armstrong in 1813 as a separate work of 47 pages, two years prior to the publication of *Christian Psalmody* as a whole. A separate edition of 79 pages appeared in 1817, and a separate third edition of 79 pages in 1821.

To quote from the preface written by his son in an edition to be discussed below,

So strong, however, was the predilection of the community for Watts entire, that Dr. Worcester was induced to edit the work, which has since been extensively known as "Watts' and Select Hymns." To this work a liberal patronage has been afforded. It has been introduced into very many of our churches, and holds a high place in public estimation.

This "Watts' and Select Hymns" combination first appeared in 1819, likewise published by Armstrong and using the contents of the third edition of the *Select Hymns* of that year, but omitting the *Select Harmony*. It was reprinted in 1825. The reader should note that the editor, Samuel Worcester, had died in 1821.

One of Worcester's many sons, Samuel Melancthon Worcester (1801-1866) with M.A. and D.D. degrees from Harvard, was first a tutor then professor at Amherst College from 1823 to 1834. In 1834 he was called to be the pastor of his father's old church in Salem. One of his first tasks was to up-date his father's hymn-collection, under the title:

THE
PSALMS, HYMNS,
AND SPIRITUAL SONGS,
OF THE
REV. ISAAC WATTS, D.D.
TO WHICH ARE ADDED,
SELECT HYMNS,
FROM OTHER AUTHORS;
AND
DIRECTIONS FOR MUSICAL EXPRESSION.
BY
SAMUEL WORCESTER, D.D.
Late Pastor of the Tabernacle Church, Salem, Mass.

New Edition
THE SELECTION ENLARGED, AND THE INDEXES
GREATLY IMPROVED.
BY
SAMUEL M. WORCESTER, A.M.
Professor of Rhetoric in Amherst College, Mass.

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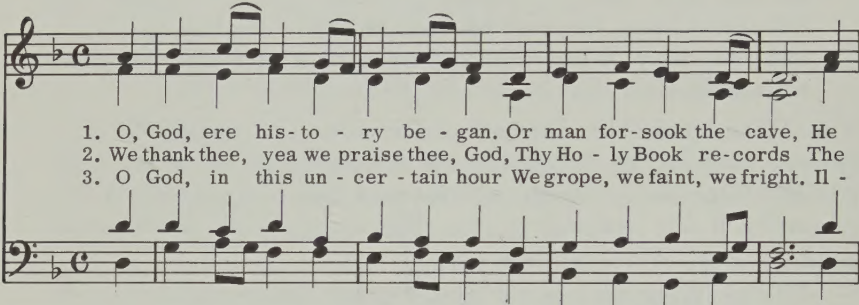
O God, Ere History Began

(Unison)

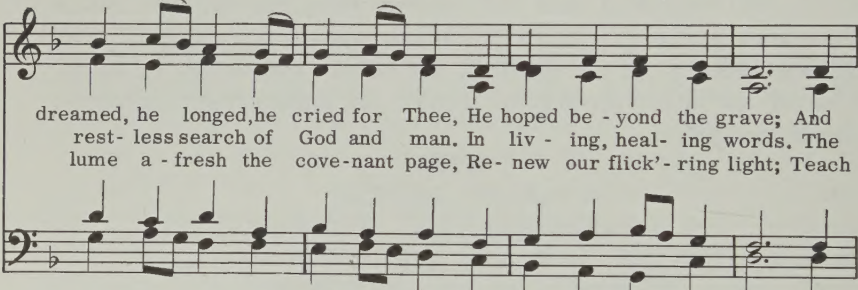
William Watkins Reid

COVENANT

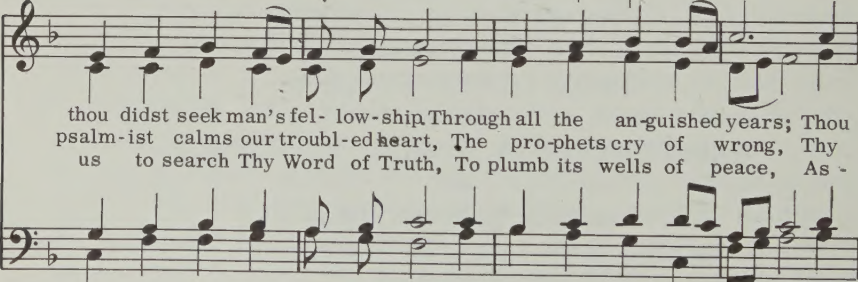
Shirley L. Brown



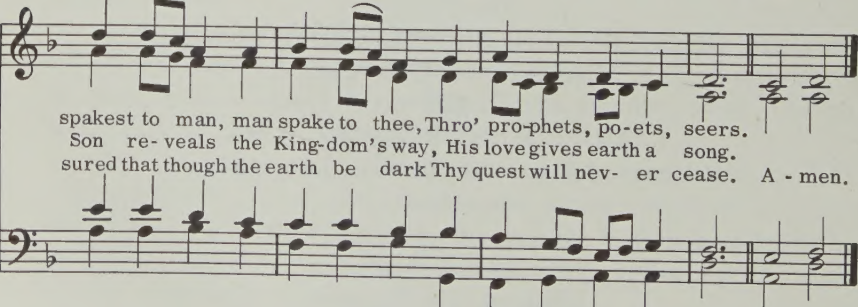
1. O, God, ere his-to - ry be - gan. Or man for-sook the cave, He
 2. We thank thee, yea we praise thee, God, Thy Ho - ly Book re-cords The
 3. O God, in this un - cer - tain hour We grope, we faint, we fright. Il -



dreamed, he longed, he cried for Thee, He hoped be - yond the grave; And
 rest - less search of God and man. In liv - ing, heal - ing words, The
 lume a - fresh the cove - nant page, Re - new our flick' - ring light; Teach



thou didst seek man's fel - low - ship Through all the an - guished years; Thou
 psalm - ist calms our trou - bled heart, The pro - phets cry of wrong, Thy
 us to search Thy Word of Truth, To plumb its wells of peace, As -



spake to man, man spake to thee, Thro' pro - phets, po - ets, seers.
 Son re - veals the King - dom's way, His love gives earth a song.
 sured that though the earth be dark Thy quest will nev - er cease. A - men.

Let Christ Be Born

STAR OF HOPE

Robert N. Zearfoss

J. C. Goode

f

1. Let Christ be born as Hope this day, O friends in
 2. O Christ be born in those who still Live on and
 3. Now peace a - rise, let joy re - turn To peo - ples

f

fields of night Pros - trate your - selves, a - ban - don fear
 search for ways To find so - lu - tions for man's ills
 ev' - ry - where, Let those take heart who seek His star,

And sense a new his Light.
 And rise to give thee praise.
 The babe was born to care. A - - - men.

ff

Isaac B. Woodbury (1819-1858)

J. VINCENT HIGGINSON

Isaac Woodbury, a prominent figure in American hymnody as well as in secular music, is a name seldom mentioned today. The period of his influence is long passed. Yet a century ago, he made a considerable contribution to the cultural life of America. It was said that more of his music was sung then than of any other American composer. One could reasonably question in which area he had the greater influence, but available evidence points to hymnody. This year, the 150 anniversary of his birth, gives ample reason to recall some of his accomplishments which certainly would have been greater if his activities were not curtailed by sickness and an early death.

He was born October 23, 1819, in Beverly, Massachusetts, a small town, a little north of Salem. Woodbury (originally Woodberry) had a number of contacts with the people of Salem, some of whom figured prominently in his career. John Woodberry, one of the New England pioneers, came to Salem in 1626 and later founded the town of Beverly. Woodbury's middle name, Baker, comes from his mother, Nancy Baker. There is reason to believe that she came from the same vicinity. One of those with whom he was associated for several years in Boston was a "Baker." After the death of the father, the Baker family moved from nearby Wenham to Salem in 1822. The connection takes on added significance since Woodbury later built a home on high ground in Wenham from which he possibly could see the Wenham Lake.

Early Studies and Publications

In his boyhood years one would hardly have surmised that music would be his career since he was apprenticed to a blacksmith. However, he made a decisive step in 1832 when he was thirteen. In order to further his knowledge gained by self-instruction he left for Boston to study music seriously and to learn to play the violin. In Boston he came in contact with Benjamin Franklin Baker, one of the Baker family who had moved from Wenham to Salem. Baker taught at a musical institute and later followed Lowell Mason as director of public school music in Boston. How Woodbury supported himself during these years is not known, but by 1838 he had made a collection of songs in conjunction with Baker. In the same year he left for further study in Europe and took private lessons at the Academy in London and the Conservatory in Paris.

The trip lasted only a year and Woodbury returned to Boston to broaden his interests and to devote the next six years to teaching. His work at the Institute offered the opportunity and impetus for new collections, providing the music needed for a program of musical progress. In the following years three other collections under the joint editorship of Baker and Woodbury appeared. The first *The Boston Music Education Society Collection*, 1842, which was noted as being "adapted to the services of the Episcopal Church." This was followed by the *Choral*, 1845 and the *Timbrel*, 1848. Meanwhile, on his own, Woodbury published *The Elements of Musical Composition*, 1844. The text was the outgrowth of his studies abroad and was based on a translation of the *Elementarbuch der Harmonie* by Frederick Schneider (1786-1853). Thorough-Bass was explained in several chapters and its relation to the common chords. The final pages were given in an elementary way to the orchestra and the instruments with a view to arranging for the orchestra and bands. These ninety-five pages concerning harmonic procedures certainly had some popularity for there are reprints of 1846 and 1849 with the title slightly changed in each. The title page of the harmony text yields a less known biographical fact concerning Woodbury. He is mentioned as organist "at the Odeon and Malboro Chapel."

These years in Boston turned his attention to another musical project which became a major part of future activities. So-called Institutes were beginning to supplant the classes of the singing masters. Lowell Mason was a leader in this new approach to improve musical activities. Within a few years, they had grown to those lasting a few days which were attended by a small number of students, to those attending in the hundreds or more and lasting a week. Baker was another who shared in these institutes and Woodbury in time was to do so in other areas. Woodbury had a good voice and he joined the Bay State Glee Club which from time to time gave concerts in the towns and cities of New England. Years later, the outgrowth of these concerts was his *New England Bay State Glee Book*, 1854. This period of involvement with glee clubs and music education prompted several other collections for the growing number of glee clubs. Some were for experienced singers and others for youthful enthusiasts.

Whether he was tired from these activities or whether the beauty of the New England countryside was an influence, is hard to say, but in 1845 Woodbury left Boston with the idea of making a permanent home in Bellows Falls, Vermont. Here he came in contact with an equally dynamic person, John Weeks Moore (1807-1889). John Weeks

Moore is spoken of by one biographer as the local postman and the owner of the general store there. He and other members of the family and relatives would provide no end of interesting facets in the fields of journalism, politics and music. It was not long before Woodbury and Weeks joined in a new project for the region, the New Hampshire and Vermont Musical Association, organized to encourage the formation of glee club activities. Weeks, although less known than many of his musical contemporaries was an early American musicologist. He was likewise interested in instrumental music since he played the piano, flute and violin. He published two collections of instrumental music for these instruments. *An Encyclopedia of Music*, and studies of the *Song and Song Writers of America* are among his other contributions to the musical world of his day.

A New Sphere of Activity

It was during this Vermont period that Woodbury prepared his most popular collection of hymns, anthems and psalms, *The Dulcimer*, 1850, which contained some 700 tunes. His 1850 period was one of ever increasing activity. Aware of the journalistic work of Moore, Woodbury gladly accepted a like opportunity and became the music editor of the *American Musical Monthly*, published in New York City. It would be interesting to know the influence that brought this appointment but it may have been the connection with the Mason family for at this time his office is mentioned as "23 Park Row upstairs, opposite the Astor House across the Park, over Mason and Law." About the same time he accepted the position of director of music at the famed Rutgers St. Church in the vicinity.

The Dulcimer, like other collections of the period sought to improve the state of sacred music. The selections were mainly from American and English composers. Some were his "Salem friends" such as Baker and Luther O. Emerson, as well as other prominent hymn tune composers of the time, such as Hastings, Bradbury, Holden, Mason et al. It was to Emerson that Woodbury dedicated his popular "Indian Lament" which contained the frequently quoted line "Let me go to my home in the far distant West." The preface of *The Dulcimer* remarks that, "Heavy chorals of the Old World (notwithstanding their intrinsic merit) are not adapted to the needs of this country." Woodbury also drew attention to the fine engraving and the clear page obtained by using the new diamond shaped type. The final page of the preface is devoted to a condensed exposition of thorough-bass which "is becoming so common, that no work would be complete without instruction on this subject." For further informa-

tion the reader is referred to Woodbury's "Self-Instructor in Music Composition."

The Dulcimer contained two of his most popular hymn tunes, his Siloam, a setting for the peaceful text "By cool Siloam's shady rill," said to be written during a storm at sea. The other for Montgomery's text "Forever with the Lord," which became the tune name for the double short meter melody, is known by other tune names such as Woodbury. Moore's influence is likely the reason for a flute obligato found in the course of some melodies. Later in a little known organ collection for the melodeon and seraphine, Woodbury provided 100 interludes for tunes in *The Dulcimer*. Some idea of the popularity of this collection can be gained from advertisements. One remarks that 50,000 had been sold in one season. Another states that the 9th edition was printed and the 10th, of twenty-four thousand, was on the press. Dwight's periodical mentions that one hundred twenty-five thousand were sold in two seasons. By 1850 Woodbury had published about twenty collections!

The 1851 copies of the *American Musical Monthly* give further information of Woodbury's activities. The pages of these issues give general information, practical articles and current information. Each issue contained some musical compositions, a factor that likely enlarged the subscription list particularly among the glee clubs that searched for new music. As for current information, Jenny Lind is given quite a number of notices. Of more immediate importance for us, are the items concerning the reports of musical institutes. One is surprised, with reason, at the extent of these meetings. Woodbury was an active participant in these meetings and we have visions of him dashing about the country, in spite of the slower travelling facilities of the day. Meetings are recorded in New England, New York, Ohio, Illinois and Michigan. More than one city is mentioned in some of these states. A feature at some of these institutes was the performance of an oratorio "Absolam" arranged by Woodbury from music "from the best sources." The "sources" besides several selections by Woodbury were from Beethoven, Rossini, Haydn, and Handel including the latter's Halleluiah Chorus as the grand finale. In some instances there was an orchestral accompaniment.

These meetings, or institutes, as they were commonly called, lasted for three days, but a more impressive and extended institute was planned for May, 1851 in New York City. Among those who were mentioned as participants were William Bradbury, who seems to have been a particularly close friend of Woodbury and "whose lectures are instructive and interesting"; Thomas Hastings "at the head

of the composers"; and Lowell Mason who came during the course of the week. Continuous travelling to the institutes in various places and the strain of the preparation for the New York meetings were exhausting. Weakness caused Woodbury to cancel a meeting in North Bennington, Vermont, and a institute during the summer scheduled for Ann Arbor, Michigan. By June he was so exhausted that he left New York for a summer's rest in Wenham to recuperate "from a cough." This suggests a fairly common illness of the time, consumption. By October his condition was no better and under doctor's orders he left for a stay of about six months in Europe.

A European Trip

Little is presently available concerning these months. However shortly after his return a new collection of sacred music was published, *The Cythara*, 1854 which he notes contained 368 pages, ten more than *The Dulcimer*. Meanwhile the periodical was left in a predicament, but in the issue announcing his departure, the readers were promised reports of his trip. Since communication between Europe and America was slow his first letter did not arrive until it was time for the preparation of the December issue. To digress for a moment, this issue gives a prospectus for the coming issues and includes the interesting announcement that there were 20,000 subscribers. From letters in the various issues we learn that some of them were in Canada.

Woodbury arrived in England at the time of the closing of the great exhibition in the Crystal Palace. He mentions a meeting with Mr. Chickering whose pianos were exhibited, a comparison of American and European pianos, the rather poor exhibition of the United States, and some curiosities. These included a fifteen-foot double-bass and a minipiano of six and two-thirds octaves in a case "one-third the size."

From *The Cythara* we learn that he spent the time in collecting music for the magazine and later collections. His attention was "chiefly devoted to the rich classic gems of Southern Italy" which are scarcely represented among us although this was the "home of melody." Other material was collected in southern France, Paris and London, all of which are represented in this 1854 collection. *The Cythara* had another item of interest concerning the music for the hymns, "at least one on a page" had a few measures of an interlude scored for the melodeon or for the violin, flute and bass viol.

The headings of some of these tunes give some items concerning his travels particularly those in Rome, where he spent the greater part

of February. The first of these is a chant based on a melody he heard in the Sistine Chapel on February 2nd, during the "Candle Mass" (Candlemas Day), with the Pope officiating and the cardinals present. He speaks of this as a long and wearisome ceremony, and such it could be for one who was not acquainted with the liturgy, which included a procession. However, there were compensations for he heard the Sistine Choir "the finest in Europe" and was delighted with their performance of the famed Allegri "Miserere." Another chant is based on a melody heard in St. Peter's on February 8th, and still another heard on February 24th.

His Last Years

When Woodbury returned he continued his journalistic work but the name of the magazine had been changed. He is exactly correct when he notes in the preface of *The Cythara* that this "was not a hasty work," since it was four years since *The Dulcimer* was published. One must not forget that by 1850 Woodbury had already published about twenty collections, and several others were to follow in the next decade. *The Lute of Zion*, 1853 was the first. In this at least in name he was assisted by the Rev. Henry B. Mattison, minister of the well-known John St. Methodist Church. In the preface Mattison leaves no doubt that his part was limited to some suggestions. Here he speaks of Woodbury's now popular *Dulcimer*, mentioning it as a reason for the ability to supply the needed material. Furthermore, the preface adds that Woodbury was a member of the Methodist Episcopal Church for three years and a choir singer, hence he would be aware of "what was wanted."

In 1853 there was also a practical text on voice training with graded exercises and selections for singing. In 1856 a new edition but with varying material, *The New Lute of Zion* appeared, as well as the *Anthem Dulcimer*, 1856 (352 pages "the most complete collection of sacred music"). *The New Lute of Zion* also became popular, and editions of 1881 and 1884 are mentioned. In 1857 Woodbury collaborated with Philip Phillips in the publication of the *Methodist Hymn Book*. A revision was planned shortly afterwards but did not see print until a decade later.

This Philip Phillips was a colorful character, a fine singer who gave concerts both here and abroad. It is said that it was Phillips who convinced Ira Sankey of the power of the solo voice in bringing great emotion to the revivalist meetings. Sankey also had an indirect connection with Woodbury, for some years later in search of a missionary hymn he turned to one of Woodbury's songs, "Speed Away!", and

asked Fanny Crosby to write a hymn with this as the opening line. Woodbury's text read:

Speed away! Speed away! on thy errand of light
There a young heart awaiting the coming of night.

and Fanny Crosby's

Speed away! Speed away! on your mission of light
To the lands that are lying in darkness and night.

Other publications include a play with music arranged from Rossini, Bellini and Auber, *The Settlement of Jamestown*, 1856. In this work Woodbury is mentioned as Doctor Woodbury but there is no mention anywhere of who conferred the degree. His last collection dates from 1857 and is appropriately name *Thanksgiving* which was a set of anthems.

Woodbury possibly realized that he was working against time and the extended activities of these last years brought on another period of exhaustion. This time Woodbury decided to go south to rest. The vessel on which he sailed from New York met with an accident and the passengers were returned to New York. He set out again by land and made several stops on the way southward. There was an extended stay in Baltimore and from there he went to Charleston, South Carolina. He had had some connection with the people there for his *Harp of the South*, 1853 was prepared particularly for them, and *The Casket* 1855 was published for the South Baptist Society of Charleston.

The rigor of the trip left Woodbury seriously ill and three days later he died (some give Columbia as the place of his death), October 26, 1858. For some unknown reason he was buried in Norwalk, Connecticut, and his tombstone bore an inscription from the first line of his first song, "He has done all things well." That song gave him a royalty of ten dollars. Woodbury had led a frugal life hoping with his savings to establish an institute of music such as Baker did in Boston, but the funds were needed for the care of his wife and the six children.

As a memorial a new collection, *The Dayspring* was compiled by Sylvester Main in which William Bradbury aided. Many of the tunes were from manuscripts left by Woodbury. One can only guess what might have been the future of so dynamic a person. Again history has repeated itself, he who was the "most sung writer of the day" soon faded into a name of the passing times.

The Role of Church Music (Part II)

RICHARD C. PANKOW

The primary responsibility for church music rests with two—possibly three—members of the church's staff. These are, of course, the organist and/or choir director, and the pastor. Some may wonder at the inclusion of the pastor here at this point but I believe a valid and convincing argument can be made for this.

Organist

The organist to me probably has a greater responsibility for the smooth flow of the Sunday morning service than the pastor. Let the pastor forget an Amen at the end of a prayer and the congregation may not even notice this. But let the organist omit an Amen at the end of a hymn and everyone is aware of this. Let the pastor stop singing a part of the liturgy and most will not even miss his voice. Let the organist stop playing, even for a few measures, and panic enters the heart of every worshiper. It is, therefore, essential for the organist to understand his role fully. He must not only remember that what he is playing and how he is playing is his musical offering to God, but also that what and how he is playing affects the musical offering of the whole worshipping community. This is an enormous responsibility and the knowledge of this responsibility must affect the total musical preparation of the organist. Is he offering to God shoddy second rate music? Is he offering to God a shoddy second rate performance? Is he sure that what he is doing is to the best of his ability?

Certainly not every organist is capable of playing the great classics in the organ literature, but even the most feeble is capable of playing to the best of his abilities. Again may I call attention to the all too obvious. Often a musician will spend more time practicing his preludes and postludes rather than the hymns and the liturgy. Is this not in actuality putting the cart before the horse? Must not the organist subjugate his desired and desirable individual musical offering to see that the musical offering of the whole congregation is acceptable? It takes more talent and training to play the liturgy or the hymns well

[*This is Part II of an article by the Rev. Richard C. Pankow, pastor of Saint Paul's Evangelical Lutheran Church, Valley Stream, L. I., N. Y. Part I appeared in The Hymn of October 1968. The article is reprinted, by permission, from the Journal of Church Music, July-August, 1968; and is copyrighted by Fortress Press.*]

than to play the mightiest organ prelude. And yet this is the function of the organist, to help the people of God, gathered in the worshipping community, make their acceptable offering to God. Is there a higher calling than this?

Choir Director

The attitude of the choir director is related to and often overlaps the attitude and function of the organist. Yet there are differences as well, significant differences and greater temptations. There is a strange feeling of power and creativity in the being of a person standing before a group of people calling for all their concentration and molding their voices, and therein lies the pitfall for the choir director. Again goals and purposes must be analyzed. One must constantly be reminded that this act of creating is for the glory of God and his people, not for the personal satisfaction of the choir director. There are certainly overlappings in the responsibilities of the choir director and organist, most of these are practical considerations but no less important because of this. The musical staff must be fully prepared to uplift, inspire, and create in the music program of the church. They are limited in this not by the quality of the organ or the abilities of the choir, but by the quality and ability of their own imagination.

To make a valid musical offering personally and to lead the choir and congregation in their musical offering takes enormous patience and understanding. The music staff must understand the capabilities of the choir as well as the musical appreciation level of the congregation. An exhausting rehearsal on a Buxtehude Cantata may do more damage to the choir and ultimately to the congregation than the singing of "The Palms" on Palm Sunday. Certainly the music offered to God must be the best that can be offered, but that level of perfection can only be reached patiently, slowly, and with understanding. Church music is not improved by forcing something down the throats of choir or congregation for which they have not been adequately prepared, even though it may be done to the glory of God.

The Pastor

Let me come then to the role of the pastor in the field of church music. Here perhaps do I come to that which is most controversial but from my viewpoint, and remember that I am a pastor, the most important. I firmly believe on the basis of my own experience that the ultimate responsibility for any church music program rests with the pastor. He can be its greatest encouragement or its greatest foe. The pastor by right of his role as the leader of the church must assume

the responsibility for the music of the church. Obviously he can't play the organ, direct the choir, sing in the choir, and maintain the organ to boot, but he must take an active role in all these things to make sure that what is done is done to the glory of God and to the best of the abilities of all those involved. It is his function to lead, to educate, to inspire, to search, and to placate. Not alone certainly, but in consultation with all of the other forces involved in any adequate music program.

The minister must understand the needs of the congregation, the abilities of the musicians, the ability of the choir, and all of the other ramifications of church music in the life of a congregation. The easiest thing in the world for a pastor to do is to say that he has no musical abilities, because it then frees him from a sometimes encumbering responsibility. He has then totally forgotten that Luther considered music to be the handmaiden of theology. By disinterest, by poorly chosen words, by lack of encouragement, by refusing to take part in the active planning of a church's music program, a pastor can and often does defeat the combined efforts of choir, organist, choir director, Music and Worship Committee, and congregation. By words of encouragement to the choir, organist, and congregation, by an occasional sitting in at choir rehearsals, and by regular and planned conferences with the music staff, as well as with the Music and Worship Committee, a pastor can only improve the climate of worship in his congregation.

Is it not one of the major purposes of a pastor, to lead his people in worship? He cannot be too busy for this, he cannot be disinterested, he cannot avoid the responsibilities of being involved, for in the end the whole musical offering of his flock, from the organist right down to the person in the pew, is affected by his attitude. If there is truly to be a musical offering of the people of God he ultimately must see to it.

"Soli Deo Gloria" wrote Johann Sebastian Bach on his music. Let these words be the motto of every Christian person involved in the music program of a congregation.

NOTE

The hymn on the front cover is one of those chosen in the search for new texts on the "Mission of the Church." Dr. Lambdin, a retired Methodist minister, was for some years a professor at Drew Theological Seminary. A group of about a dozen new hymns on this topic will soon be published by the Hymn Society of America.

Music Remembered

EDITH LOVELL THOMAS

(Continued from THE HYMN, April 1969)

The Friendship Press beautifully set up my book, *The Whole World Singing*. The designer, Louise Jefferson, the gifted artist, Kathleen Voute, Hazel Orton, business manager, Nina Millen, editor and her assistant, Loretta Kruszyna—each and all combined to make this assembly of songs from over forty countries an extraordinary joy.

The intention of completing it for the World Council of Christian Education Convention, Toronto, 1950, was delayed by the death of its printer. Each morning our division of twelve hundred children's workers from around the world held worship service, Our delightful soloist, Rosa Page Welch, led in singing eight songs in a folder from our book-to-be. The gay dust jacket illustrated children of many countries singing and playing. Distinctive world figures directed each day's service and the city was made bright as the delegates carried the jubilant song sheets on their rounds.

A text for interdenominational training schools and colleges was created with music illustrations—*Music in Christian Education*. This called for diligent but rewarding labor.

In the summer of 1928, the centenary of Schubert's death was commemorated in Vienna. Forty thousand of the world's singing men gathered to do him homage. This was a unique part of the Music Lovers' Pilgrimage which enchanted me with visits to eight countries. Seventeen simultaneous concerts were given in halls, theatres and churches in Vienna. Also the singers presented in the largest auditorium ever built, located in the Vienna Woods, two inimitable concerts. Two huge orchestras accompanied them. The Sunday parade required eight hours to pass a given point. Stupendous observance!

The Wagner Festival was going on in Bayreuth, Bavaria, where it offered "Tristan" and "Parsifal" fulfilling a cherished dream. Two organists played for our party of a dozen in Winchester Cathedral, home of famous English hymns, and in Chartres Cathedral, France, as the light filtered through the superb stained glass windows.

The scene now shifts to the years when the depression caused loss of positions in churches where our graduates from Boston served in religious education. Thinking it unethical to continue to train prospective candidates, I resigned teaching in the university.

Changing Profession

The Church of God

Our spirit's home, with joy to thee returning,
Our voices join to sing our highest praise,
For hours of cheer, where friendship's fires are burning,
For strength and peace which gladden all our days;
O Church of God, for thee our hearts are yearning,
To thee our alleluias we raise. (Third stanza)

—ROLLAND W. SCHLOERB, *Judson Press*

Enrolling in The School of Sacred Music, Union Theological Seminary, New York, I hoped to become minister of music in the local church. The new profession placed me in several promising institutions. Beginning in the First Methodist Church, Madison, N. J., where students in Drew Seminary were valuable members of our choir, I was organist and choral director of different ages. Next in Bensonhurst Presbyterian, Brooklyn, N. Y., we organized a rather unbalanced group into an industrious choir that offered parts of "Messiah" for a Christmas service. I was blessed by being associated with the minister, Bedros K. Apelian, alumnus of Oberlin and Union Seminary and his versatile director of Christian Education, who became Mrs. Apelian.

We had a lively host of boys and girls bent on playing the piano. The neighborhood, predominately Jewish, finally bought the church building for a synagogue. The Apelians were called to direct an exciting adventure, The Community Church in Redburn, Fairlawn, N. J., a planned community—"The Town for the Motor Age." A few months afterward I was added to their staff.

Young married couples here were furnished with over and under passes, street crossings, supervised recreation and cultural programs for their children. The church was to stimulate Christian living in ways not supplied by the other organizations. An exacting specification! The Apelians were strong colleagues, discoverers of needs and understandingly trying to meet them. With a throng of children for graded choirs, parents actively participating, and promising resources in adult singers we became progressively a singing church infused with the spirit of worship.

When I wrote the story of eight glorious years of this musical exploration recently, contact was made with some former choristers. One junior, now a man of forty, a double bass player in Hollywood, asked, "Do you remember our Junior Choristers singing in an inter-racial festival in Riverside Church, New York? That was a moment of truth for me as we sang, 'O brother man, fold to thy heart thy

brother.' I shall never forget it." Church services were held in the public school auditorium when we outgrew the Plaza Building general assembly. A grand piano was the instrumental support.

When a request came to serve the First Methodist Church, South Norwalk, Conn., its organ was a real inducement to accept. Charles Wesley Lee, a young minister, wanted help in filling the large sanctuary with worshipers. He was a dynamo in actuating human relationships that could be strengthened by creative musical experiences. A significant move was the founding of a youth choir festival uniting many local churches. This is still a permanent event in the Norwalk area church calendar.

Grateful Reflections

I will be glad and rejoice in thy mercy . . . for thou
hast set my feet in a large room.

Psalms 31:7, 8

As I review my life "I am lost in wonder, love and praise," as Charles Wesley sings. With the innumerable company of those who have befriended me I would ascribe

Blessing, and glory, and wisdom, and thanksgiving,
and honour, and power, and might, be unto our God,
for ever and ever.

Revelation 7:12

I would name as specifics in my education a few of the most prominent aspects:

The enlargement of my life was a great gift bestowed upon me by study in Boston. This came about through exhilarating courses, discipline of teaching different ages under skilled supervision and widening opportunities of travel and work in demanding situations. To observe students becoming concerned with children, youth and adults learning and growing in the understanding of worship—these were indescribable satisfaction.

For the extension of my powers in the writing of books as a distillation of the best I acquired through the encouragement of the people here remembered and still others unnamed, thanks!

Union Seminary Music School through its founders, Clarence and Helen Dickinson, laid a firm basis for thinking and doing. Connections were established with New York musical currents and with our graduates ministering in this country's churches and abroad which have been enduring ties.

Organ study with Dr. Dickinson at the Brick Presbyterian Church where he was organist-choir director, was a privilege. Requirements for

the degree of Master of Sacred Music were the writing of a thesis, an original composition and assisting in producing "Messiah." My thesis was in the realm of Christian education of children through music.

I accompanied the choir on the organ in the chorus from "Messiah," "Behold the Lamb of God," and directed the singing of "And the Glory of the Lord,"—music that has become my possession for life.

Two vocal solos, especially for children, one of which had a flute obbligato, were written and performed with the works of the other graduates in an evening program.

A central and growing core of my experience in both Boston and New York was penetration into the history and meaning of hymns and tunes—their importance, scope and widening ways of interpreting them. It was consequently most delightful, through membership in the Hymn Society to be allowed to work with a committee in judging hymns contributed through the channels of several hymn contests. This has kept glowing my love of hymns, inspired as I witnessed an increasing interest and ability to put into poetic power and form Christian experience worthy to be sung.

For that reason these reminiscences are undergirded by pointing up significant words and music written or revived during my lifetime which indicate the glorious heritage of song which belongs to Christians. As keynote to these distinctive poems with their exultant music shall we give one stanza of Bishop William W. How's hymn for the communion of saints united in the central song of all Christendom, "Alleluia," "Praise to God?" The triumphant tune, "Sine Nomine," by R. Vaughan Williams, raises to a new high man's expression of exceeding gladness in the realization of God in worship:

O blest communion, fellowship divine!
We feebly struggle, they in glory shine;
Yet all are one in thee, for all are thine.
Alleluia! Alleluia!

Today's Advances

Upon retirement to Pilgrim Place, Claremont, Calif., contacts with The United Church of Christ, where I joined, were established for making music. With juniors in the church school we improvised a chant for the Lord's Prayer sung in the sanctuary in the closing of the church school and service. I frequently played the chapel organ for various services.

At this Pilgrim retirement colony of Christian workers two of my functions are to take my turn in playing for our weekly devotional

service on piano or organ and to practice four-hand piano numbers with a pal. When we are ready we present a program for our Friends of Music.

Though I have directed adult and youth choirs, my main emphasis has been placed on boys and girls of junior and younger ages. This has been because of vital concern and also because of general indifference or lack of informed attention paid to them.

Tribute should be accorded to those who have and are changing this picture. Ruth Jacobs and her husband, Arthur, founded "Choristers Guild" which has cultivated wide interest and effectiveness in encouraging character growth through knowledge and practice of the best resources in sacred music. Their Choristers Letters and numerous institutes have disseminated suggestions and method of diligent ways of developing character through consecrated Christian choirs. It is good to witness the influence of this company of musicians increasing in power and skill through the years in the United States and in other lands.

The National Fellowship of Methodist Musicians movement with far-reaching results is setting up standards in education for leaders who will hold singers up to the finest Christian service. Cecil Lapo is presently its head on the Methodist Board of Education. The Southern Baptists have earned commendation for their work in preparing a music supervisor for each state in their constituency and in systematic instruction furthering ideals for building a singing church.

More and more compositions begin to reflect deeper understanding of child psychology and modern pedagogy where trained musicians are teaching choristers to sing with meaning and spirit. Less and less are leaders exhibiting singers in becoming robes to induce larger congregations of parents to admire them. Instead there is genuine purpose and wise preparation evident in presenting a group offering worship to the "sole glory of God and the recreation of man"—the lifelong aim of the Father of Music, Johann Sebastian Bach.

Of all the music I remember with joy and thanks perhaps the most significant and certainly the most beautiful was expressed long ago by a perceptive Chinese poet:

You ask me . . .
What is the supreme happiness here below?
It is listening to the song of a little girl
As she goes down the road
After having asked me the way.

—Wang-Wei, 699-759

Thoughts About Words

MICHAEL HEWLETT

I write from the point of view of what Sydney Carter calls a "words man"—which is to say, someone with a problem. The problem is that the words of a hymn are in the end what matters most, and yet the singing public judges its hymns almost entirely by the tune to which they are sung. So I must at the least have a very clear idea of what I am trying to do.

My starting point is the Archbishop of Canterbury's own recipe for a contemporary hymn, given in a TV programme on the subject. I quote it not for any authority it bears, but simply because it expresses so succinctly what I myself feel.

It should have (said the Archbishop)—

"A touch of poetry,
Some teaching incisiveness,
Some personal emotion,
Some evocative reference."

"It will never be as good as good poetry," he added, "but it may have an excellence of its own."

"A touch of poetry": Certainly, if poetry is (as one poet has expressed it) "heightened prose," there should be something of the same quality about the hymn, relatively to the prose of the sermon or (in some senses) the prayers. Certainly there must be something of it in the images employed. I would only say that this quality will *not* be found in copying the "poetic" language—or, for that matter, the religious attitudes—of the past. Even if it is about space travel, the resultant verse will be Victorian pastiche: another example of the all-pervasive "religionese" to which Twentieth-Century minds firmly close.

But in any case we should heed the Archbishop's warning, that "it will never be as good as good poetry," and refuse to regard ourselves as primarily poets. Poets in any century, but especially in this, speak first for themselves and only secondarily to others; and those others are likely to receive what is offered only in the course of slow digestion. By contrast we have to produce (if possible) something

Mr. Hewlett is a well-known English hymn-writer, and active member of the Hymn Society of Great Britain and Ireland. His article first appeared in that Society's Bulletin.

which other people can sing—and mean—and so grasp in the course of singing the line. Very few poets can be so simple, and yet go as deep as they feel they have a right to.

A better model, to my mind, is the good journalist, who has to face some of the same tasks: to present a theme clearly, and pithily, and memorably, in a limited space. Verse and rhyme are valuable, not because they are “poetry,” but because they help people to remember. A touch of heightened imagination and phrasing has its use in journalism as well as in poetry. Nor should a hymn-writer be afraid of finding his work expendable, like journalism. I would tend, therefore, to define hymn-writing as having the same relation to poetry as journalism has to “literature” in general.

“*Some teaching incisiveness*”: Until I started writing, I could not understand what the Methodists meant by saying that the teaching in their services was in the hymns. But from the writer’s point of view it is an obvious truth that hymns are a teaching medium. A hymn must have a “message”—even if it be only to recreate a picture already established in the Bible, as “While shepherds watched” does. Moreover it had better have one message only, or it will merely confuse the singers. It must avoid the mistake of “The sower went forth sowing,” of preaching all the possible harvest sermons, one verse to each. But a sermon it certainly is, in the writer’s intention, even if the end product is an act of apparently spontaneous prayer or praise from the congregation: someone has selected the things they are to pray or praise God about.

“*Incisiveness*” is therefore a key word in the recipe. A parson hymn-writer who tries to make hymns of his sermons soon discovers this. It is not merely that he is confronted with the task of reducing a 20-minute sermon to five four-line verses, with all the exigencies of rhyme and scansion, and with a beginning, middle and end. It is also that he needs to “punch” his points in a quite different way. Much will depend on the effectiveness—the incisiveness—of particular words and images as the congregation puts its tongue to them; especially on the relevance to their own experience. I myself have used such phrases as “the world of *Monday morning*,” “the girl who bore Him,” God’s *determined* (not ‘devoted’) lover,” “*whole-time and anywhere*” (of Christian service), “*craggy and unkempt*” (of St. John the Baptist), “*feeling dirty*,” “*White-hot* in Thy possession” (of Pentecost). Each of them, I hope, brings the singer up short and makes him think what he is singing. One has, of course, to ensure that it does not also make him laugh—unless indeed that is the intention; but the vital thing, I should say, is to avoid clichés of any kind, both pulpit jargon and

public relations jargon, though direct Biblical quotation has its proper place.

"Some personal emotion"—oh, yes. We are not hacks. We cannot ask other people to express in song emotions which we have not genuinely and deeply felt ourselves; and if there is a message, it must be one which we really want to give. It is, I am convinced, the quality of personal urgency which gives what I can only call "bite" to the words of certain hymn-writers (by contrast with the synthetic emotion conveyed by others) and makes their words come out as if new-minted. The 17th-Century writers had this quality, notably George Herbert. So did Charles Wesley: "Love divine" has a quality to survive any number of weddings. So did G. K. Chesterton ("O God of earth and altar"). So did Mrs. Alexander, when treating themes which moved her personally ("There is a green hill" and her translation of St. Patrick's Breastplate) instead of inculcating second-hand attitudes thought proper to children, as in "Once in royal David's City." It will often be difficult to maintain the necessary integrity and spontaneity, because we shall usually be asked (if we are asked at all) for a hymn on a particular theme—for Easter, or a wedding—or for words to fit a particular tune. But if our hymns are to be important to other people, they must be important to us first.

"Some evocative reference": I confess to being not quite sure what the Archbishop meant by this, but can think of some applications.

(1) A hymn must, for one thing, evoke the Faith of which it is meant to be an expression. In doing so I think it should try to avoid theological technical terms, like other forms of jargon; and also certain well-worn habits of theological thought, like the obsession with typology (Old Testament analogies for New Testament events) which besets so many Office hymns, and others like "When God of old came down from heaven." But, for a religion rooted in history, the hymns must continually take us back to our roots; and so there should rightly be evocations (above all) of the Bible, and indeed direct quotations when they come in naturally and have not themselves become clichés. For those who know, a single word or phrase can open up a reference to a whole area of the Christian faith, and bring it meaningfully to mind.

(2) But a contemporary hymn needs also to be evocative of the world which the congregation knows, if it is to be sung with any reality. This applies not only to the words used, but even more to the attitudes of mind behind them. The world-denying Victorian concept of this life as a "vale of tears," to be got through as unscathed as pos-

sible on the way to heaven, is now actively rejected by congregations. This is a world-affirming age; its hymns must reflect it. It is also an age when we know much more than we did about the affairs of our fellow-men all over the world; its hymns must not be too parochial—God must not be thanked too glibly for a good harvest in England if there is a persisting famine in India. Congregations need hymns about the lack of time, about being an untriumphant and tiny percentage of the world, about a post-Darwin, post-Einstein, post-Teilhard doctrine of creation, about war as an evil thing, about the advance of knowledge and the “God of the gaps,” about the things which are unshaken when so much is shaken, about fear and how to face it, perhaps about God as the ground of our being. Only if they evoke some of these things will our hymns speak to—and therefore from—our people. It may of course mean that the relevant hymns for 1960 are out of date by 1970. But if there is any truth in Fletcher’s saying, “Give me the making of the songs of a nation and I care not who makes its laws,” that ought not to be too high a price to pay.

(3) There is a third kind of evocation which may not have occurred to the Archbishop: that of lyric by tune and tune by lyric. We have got used to a situation in which, at best, a lyric will be reckoned to “go” to almost any tune of the appropriate metre; and in which, at worst, lyric writers think of musicians as their enemies, always trying to turn their songs into “music,” so that they can ignore the words. But in fact the character of the tune must surely affect the character of the lyric, and vice versa. I myself prefer always to have a tune to work to knowing that its atmosphere will influence the character, and very possibly the theme, of what I write. But ideally this should be a two-way process, each element affecting and bringing about changes in the other; as happened, I believe, on a number of occasions with Rodgers and Hammerstein, notably in the creation of “Bali-Hai” for “South Pacific.” Only so will there be a true marriage of words and music, mutually evocative. And then, as the Archbishop says, “though it will never be as good as good poetry, it may have an excellence of its own.”

(Continued from Page 66)

education in the church concerned.

Practically every church group uses hymns at some time or other. Hence, the church musician should feel a sense of responsibility to any organization within the parish which employs music in its program. It is not sufficient to rely upon the carefully chosen plan of exposure to hymns which the leaders of worship may dream up for a Sunday morning. A far-reaching effort to everybody in the Christian community of faith is necessary. Our youth should grow up knowing the great hymns of christendom, and the backgrounds of this heritage. The church musician is the key to this musical education.

(Continued from Page 71)

BOSTON:

PUBLISHED BY CROCKER & BREWSTER

1834

As explained in his Preface which was partly quoted above, the Watts continued to be published in full. His father's *Select Hymns* was not changed, but was increased by the addition of 270 more hymns and some "Occasional Pieces," words of short anthems probably taken from the tune-books being used with this hymnal. Of this "New Edition," subsequent printings have been noted in 1839, 1840, 1848, 1849, 1850, 1855, 1858, and 1860. There may have been others. No changes in content were made between these various printings from the basic edition of 1834.

As with the original work, the "Select hymns from other authors" section was also published separately, with the title slightly reworded: *Hymns selected from various authors*. Printings of 1835, 1838, 1839, 1843, and 1847 are known.

Music Clinics

Dates have been set for the Augsburg Church Music Clinics held annually in Minneapolis, Columbus, Ohio, and Seattle, Wash. Leading musicians will present selected new choral, organ, and instrumental music for the church. The dates are:

Minneapolis—Aug. 11 and 12, Columbus—Aug. 18 and 19, Seattle—Aug. 25 and 26. These clinics are free and open to anyone interested in worship and church music. For detailed programs just write Augsburg Publishing House, 426 South Fifth Street, Minneapolis 55415

Notes from Annual Meeting

The 1969 annual meeting of the Hymn Society of America was held in Mackenzie Hall of the Hartford Seminary Foundation, Hartford, Conn., on May 10. The afternoon program of addresses and music was held in Immanuel Congregational Church in the same city.

The Rev. David L. Parker, chairman of the committee of judges, reported on the year's hymn project—"The Mission of the Church." He noted that 843 hymn texts had been submitted on this topic from all parts of the United States and from several other countries. A group of these was presented to the meeting; others will be added before the final selections are printed. Mr. Parker noted the great diversity of the material submitted, and commented on the criteria used in appraising it—relevance to the announced topic, poetic quality, and theological doctrine. With Mr. Parker at the piano, several of these new hymns were sung.

The Rev. William E. Soule reported on the progress being made by Dr. Leonard Ellinwood and others in the production of the "Dictionary of American Hymnology." Father Soule is cataloguing for the *Dictionary* the unique Warrington Hymnal Collection in the Hartford Seminary, and supervising the indexing of its American hymnals. It has been found that a considerable part of this Collection represents material not available in other collections already indexed by Dr. Ellinwood. In spite of the notable progress that has already been made, Dr. Ellinwood estimates that about \$70,000 will be

needed to complete the work of this and other collections. Father Soule quoted Dr. Ellinwood's evaluation of the Warrington Collection—"one of the six largest hymnal collections in the world, especially strong in American imprints, and nearer than any of the others to being completely catalogued."

It was reported that as of April 1969, the membership of the Society stood at 2,027; of these 168 were added in the last twelve months.

Dr. Ralph Mortensen, treasurer, presented a report showing the year's expenditures of approximately \$19,000. The meeting approved a budget of \$20,000 for 1969-70.

The following nominations were presented by the Nominating Committee at the annual meeting of the Hymn Society of America and all were elected.

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Prof. Alfred B. Haas, Kingston, Pa.

George F. Henderson, Wilton, Ontario, Canada

Rev. Chester E. Hodgson, Freeport, N. Y.

Mrs. Elizabeth Huntley, St. Louis, Mo.

Edward H. Johe, M.A., Westerville, Ohio

Prof. David Hugh Jones, Mus.D., Princeton, N. J.

Rev. Kenneth O. Jones, New York, N. Y.

Edmond D. Keith, Atlanta, Ga.

Rev. George Litch Knight, Brooklyn, N. Y.

Prof. Austin C. Lovelace, D.S.M., Denver, Colo.

Prof. Hugh T. McElrath, Louisville, Ky.

Mrs. Charlotte W. Murray, New York, N. Y.

Rev. David L. Parker, Albertson, N. Y.

Miss Helen E. Pfatteicher, Philadelphia, Pa.

Rev. Merritt B. Queen, Ph.D., Bayville, N. Y.

Rev. William W. Reid, Jr., Wilkes-Barre, Pa.

William J. Reynolds, Ed.D., Nashville, Tenn.

G. William Richards, A.A.G.O., Reno, Nev.

Rev. Albert C. Ronander, Hayward, Calif.

Rev. Ernest E. Ryden, D.D., Webster, Mass.

Morgan F. Simmons, D.S.M., Evanston, Ill.

Prof. James R. Sydnor, D.S.M., Richmond, Va.

Rev. R. Harold Terry, Philadelphia, Pa.

Mrs. Blanche K. Thomas, New York, N. Y.

Miss Anastasia Van Burkalow, Ph.D., New York, N. Y.

Ernest A. Villas, New York, N. Y.

Rev. Philip S. Watters, D.D., Grand Gorge, N. Y.

Rev. W. Scott Westerman, Chelsea, Mich.

Two motions help set the stage for the main thrusts of the Executive Committee for the new year. One of these instructed the Committee to explore the possibility of organizing a chapter of the Society

in New England—or more than one if possible. (The suggestion was made for closer cooperation between the Society and its chapters with the American Guild of Organists and its chapters.) The second motion would have the Executive Committee plan to use hymnic and Society promotional materials in the various “music workshops” that are springing up over the country these recent years. In connection with these plans, President Deane Edwards noted the importance of one or more “spark-plugs” to set in motion the organization of a chapter, and the usefulness of “specific projects” (such as the “searches” for new hymns) to arouse interest.

Dr. David Hugh Jones, chairman of the Tunes Committee, reported the receipt of some 300 suggested new tunes as a result of the appeal issued last year. He said that five of these had received top rating from a majority of members of his committee; these were presented and sung during the afternoon session.

Mr. Hubert Howson reported on the work of a “Large-type Hymnal Committee” which is seeking to make possible greater participation in hymn singing by people with limited vision. He noted that the Augsburg Publishing Company is initiating plans for the publication of such a hymnal.

The Rev. E. Theodore DeLaney reported that a new “Supplement to the Lutheran Hymnal” is due for publication in July of this year. It will contain 93 hymns, 19 of which will be published for the first time. It will contain eleven translations that have not previously appeared in an English-language hymnal, a large

number of entirely new tunes, and eighteen tunes not previously used in a modern hymnal. Some of these new hymns are among groups that have been "found" by the Hymn Society of America in its "searches" and projects.

The afternoon musical program under the direction of Mr Glover, was on the pipe organ in Immanuel Congregational Church, featuring organ music based on hymn tunes. William Gable, organist of Central Baptist Church, Hartford, played Bach's Partita on "O Gott, du frommer Gott." James Taylor, organist of St. James Episcopal Church in West Hartford, played the prelude and finale of Maurice Duruflé's *Prelude, Adagio*, and choral variations on the plain chant tune, *Veni Creator*. Edward Clark, organist of the First Church of Christ, Congregational, of Farmington, played three selections: Bach's chorale prelude on *Non danket*, Ralph Vaughan Williams' chorale prelude on *Rosymedre*, and Lloyd Pfausch's on "If thou but suffer God to guide thee."

Under the chairmanship of the Rev. Robert Edwards, there followed a panel discussion on the need for new hymns.

Mr. Glover noted that "ferment" was a mild word to describe the condition of the church today. Reminding the audience of the many changes through which the church has gone in the past, he presented the great need for change today and urged that change not be feared.

"We must hold on to what is good from the past, but we must find something new to say." He called for creativity, for experimentation, for sensitivity to the needs of young people. "We must find out what they are listening to, and listen to it ourselves."

Professor Wayne Rollins, of the Hartford Seminary, suggested the usefulness of "program notes" in our hymnals—information about the hymnwriters as people; the value of including more organ music in the worship service proper instead of just at the beginning and end; and the need for new words that speak of the sentiments and longings of today's youth.

Mr. Edward Diemente, organist of St. Joseph's Roman Catholic Church, Hartford, in answer to some questions, discussed the difficulty of educating Catholic congregations to participate in the singing of English hymns, and the successful use of folk masses.

The Rev. Mr. David Parker discussed "new hymns for a new day" and presented some examples, which the group sang to his piano accompaniment. He noted that of course such new hymns will not displace the timeless hymns of the past, but that we must search for contemporary aids to worship. "We must think of worship as a joyous celebration of God's mighty acts and must recognize that He is at work both within the church and outside it."